BLUES UNLIMITED

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Photo: Valerie Wilmer.

JOHN LEE HOOKER

Taped interview - February 3, 1964

JOHN LEE HOOKER talks to PETER J. WELDING

"I first started up on spirituals when I was about 13 years old. I did that for 5 or 6 years. I was playing and singing spirituals but I switched from spirituals to this. Gosh, then I left my home in Clarksdale, Mississippi. I was born and raised around there.

How did I learn guitar? Well, my stepfather....my real dad and my mom they broke up; she remarried. He was a guitar player, and that's where I get my style from--him. Identical like me, identical. He used the same tuning (open G tuning DGDGBD most of the time) that I'm using now, because that's where I got my tuning--from him. Now open tuning, (EADGBE) that's something that I got on my own. Something that I picked up after he give me my start.

He played nothing but the blues. Just blues. At that time there wasn't this kind of stuff as today. He was from Louisiana; Shreveport to be exact. I got a lot of songs from him too. Yes I did. A lot of them. "My starter (won't start)", "Don't turn me from your door", "When my first wife quit me" -- I used to hear him sit around and play things like that. He wrote all of his stuff, but the stuff that I did that he taught me, and that I got today, in the modern days I kind of brushed it up. It's identical, but I kind of changed a few words. Just a little bit more modern, but not too much.

He was a farmer, you know. He farmed; had his own farm. I never helped too much on the farm; I never did like it. So, I ran off from home. I was lazy you know, about farm work. But this was my hobby--guitar. It was a thing I was born with. Yes, it came easy to me. All the folks around there was farmers. In around through the country that's all you found--mostly farmers. Farming never has appealed much to me --it never have. I just didn't like it. I was lazy you know. I just loved guitar.

There was some others around there played G tuning too. Yes they was James Smith and Coot Harris. I was a little child, and they was about 30 or 40 years old. I was just a little child but I used to follow them around...night and day. Got a lot of songs from them. I stood around in the corner; go to these houseparties you know. I used to go to sleep just holding that guitar in my lap. I'd go to sleep with it and they'd wake me up and take me home. I was just that serious.

Back in those days they'd play the blues and honky-tonk music. There wasn't any band; just guitar and piano, and they'd honky tonk all night. Piano boogie-woogies and guitar boogie-woogies, and things like that.

I saw Blind Lemon one time and I was about...at that time I wasn't even allowed out. I was about 9 years old, but it wasn't at any party that I saw him. He come to our house, to see my stepfather. I was about 8 or 9 years old. Gosh he was a great guitar player, Blind Lemon was. Blind Lemon, Blind Blake, Charlie Patton, you heard of them? All those guys, in those days, they was older fellows. I was just a little kid.

We had a wind-up record player. Nothing like today, no electricity. You wind it up and put the record on and you play it. I was a small kid then. I remember those three: Blind Blake, Blind Lemon and Charlie Patton. They used to come to by my stepfather's, because he was a musician. But, gosh at that time, at that age, I wasn't playing anything then. But I remember seeing them. But still my soul was in it at that age. I said that if I ever got of age I'd do this, and I did that. I mean my whole heart, soul, was in that and nothing else.

I was playing around 12. I wasn't too good, but I was picking up things. After a year or a year-and-a-half I thought I was good, and I was. And I was singing spirituals from around through 13. When I put that down I just started the blues.

You take spirituals and the blues--maybe I'm wrong but I think I'm right--the blues come from spirituals. They are the background of all music. I don't want to argue the point, but they are. They use the same patterns. I really don't know why I switched. Gosh, I just had a lot of soul for the blues. Could express myself better, and to tell my story and hard times of different peoples and myself, and the things that you come through--trials and tribulations. Blues can express it better.

I was doing what my stepfather did, because I knowed what he did at that time. And he taught me what he knowed, and I loved what he knowed and I dug what he knowed, so I just went that way. Some of his favorite pieces were "Pea Vine Special", "Rather drink muddy water (sleep in a hollow log", "Dog jumped a rabbit" -- all of them old tunes like that. He had a very good reputation. Yes very good. And he would take me around with him--at my age--and I would sit up and when he get through he would tell people that 'my son played'. I got a big bang out of that. At those parties and suppers they'd play those pieces like I said before--"Blues jumped a rabbit" and "Pea Vine Special", piano boogie-woogies an' guitar boogie-woogies and things like that. And so I got my style just from that, and everything I do today is exactly patterned...oh, I brush it up a little bit, put a little more modern in the modern

days. 'Cause you got a lot of kids in the modern days like the upbeat stuff and things like that, so I just have to do those things to stay in the field. And my type of music--I got a variety, for the young folks, and the older folks and the folksinger. Now that's a field I'm getting more into. I have created about three different fields; a folk field, a blues field and a jump field for the kids. If it was necessary I could do hillbilly but I don't do it. I can do it. So to me there's not a big market for the stuff. The big market today is folksongs and blues and jump.

When I started out playing there weren't too many problems (in learning the instrument). But now..as things develop and go along, there are problems. But I don't have too many problems, because I have worked hard and started myself a big name, and I got a big field all to myself: no-one plays my style, not too much. I'm in a field all to myself, so that makes it pretty easy like that. But if I was playing something that everybody played, then I'd have a big problem. You find a lot of good musicians, sound real good, but you find thousands of them playing the same thing -- sound alike.

I didn't grow up in Clarksdale. I left there when I was 14 years old. I went to Memphis. My auntie lived there, and I lived with her, and I was an usher at the W. C. Handy Theater. He was a great man and they had a theater named after him on Beale Street, I think it was. I worked there for a while...during the day. I wasn't playing much, just around; I was living with my auntie, I would play a few honky tonk joints, get a quarter, nickel or dime here and there. I was happy with it you know.

In Memphis I used to play with guys like Robert Nighthawk, Eddie Love, Joe Willard. They're still around. (N.B. I asked JLH: for more data on Love when he was in London - he played drums & is a brother of Jasper & the late Willie. Willard plays piano. SAN). On my little time off I went to school when I could. That wasn't too much. I didn't go far - fifth grade.

But that hasn't held me back. Definitely not. Like I say, I have something that every entertainer don't have, an outstanding style. I always thought that I had a gift but I wasn't sure until I made my first number, which was "Boogie Chillun". Then I was definitely sure. But until then, I figured, I thought I had something that could sell. I wasn't sure of it. It (Boogie Chillun) was a big, big thing. That's when I really knowed I could be sure of myself.

I stayed in Memphis two years. Then I came to Cincinatti with my other auntie. And I got a job there in a factory for about four months...After that I started back doing the same thing I done in Memphis, an ausher at the downtown theater seating peoples. I stayed there quite a while, six or seven years.

And then I came to Detroit in 1943. I was in my thirties, 31 I think. No, I was 28 when I come to Detroit. I married in Detroit. When I got there I had saved up a few coins here and there. I had planned to come there. At that time jobs wasn't hard to get: it was during the War. Good money too. You could go anywhere, any day and get a job; nothing to worry about too much. So, I started working as an orderly at the receiving hospital and I worked there, oh a couple of years, and then I got a job at the Dodge main plant as janitor. I worked there a couple of years and then I left there and then I left there and I went to a place called Comco Steel. I worked there - got a little more money there for janitors--until I got this break.

I was working around Detroit in different night clubs, I was getting pretty good jobs then--at least, I call them pretty good jobs, because to me at the time to play a club, I thought I really was going places, you know. There was a lot of money floating about then, so I got pretty good bread. People would come in to hear me, they'd say - "This kid is tremendous" you know.

I had a little group; I had four pieces. I used bass, drums, piano, another guitar, a second guitar. One night a guy come in, Lee Sensation, it was on Russell and Orange and I'm in there playing. I didn't know he was in the house. And I'm real loose because I didn't dig he was in the house looking at me. He said the reason he didn't tell me was because he knowed I was a little nervous, but I was real good you know. If he had of told me, I would have fell apart.

When I came down they sent me a note, said this guy wanted to see me. So I walked over to the table and I said "You want to see me, man?". He said "Yeah" he said "Oh, kid, you're good" I said "Oh thanks. Who are you?". "I am from Modern Records. I heard a lot of talk about you around through town; people say you're real good." I said "Oh, no, who's talking about me?" He said "You'll be surprised." So I said, "Well, I am surprised." He said, "You want to record?" I said "Yeah, but you think I'm good enough?" He said "Oh, yeah, you're awful good". I said "I can't believe it." He said, "Yeah, when you get some time on your hands I'll drop in. I'll come out where you live." And I told him. He said "I'll be out" --that was a Sunday night-- "I'll be out Tuesday around four o'clock". I give him my address and everything and he said, "Okay, I'm going to bring a contract along for you. If you like it, if you want to, I would love to record you."

On Tuesday, I was pretty nervous. He said, "Don't be shook up." -- "You's a little shaky." I said, "Gosh, I can't believe you." He talked with me, and next Friday we set up an appointment to meet downtown at United Sound Studio. At the recording session he said, "You have any material?" I said "Yes, I got a thing I do called "Boogie Chillun"

and "Hobo blues" and stuff like that. So I did all that stuff. And he said, "You know what, kid" "This is going to be a big hit." I said "You think so?" And he daid "Oh yeah" and it was, right off the bat. Boom.

"In the mood"—that was a big one. "Sallie Mae", "Driftin' from door to door", "Hobo blues" —those things came up bang, bang, bang, bang. And at that time, I begin to believe in myself, I got a strong hold on myself. I knew them I was in a field on my own. You don't find too many people copy me too much. No. Nobody on those numbers, just myself. That's how he wanted them.

After the records I still had the same four pieces. I kept them for about nine years Gosh, I was hot as a firecracker then. When I played in clubs I used the group. Got requests for "Boogie Chillun" all night long. I could do it with the combo. Those days a hit lasted longer. Nowadays a hit don't last but two months or three months.
(accoustic guitar?) There's certain houses—like coffee houses—I do a lot of coffee houses—what you call folk singing—people quietly listening, sitting around, nobody's saying nothing, I'm just sitting and playing, telling a few jokes, laughs. When I'm playing those coffee-houses—everything's real quiet, no liquor, only serving food and coffee—people really dig that kind of music. I love, I really enjoy those houses. Oh good goshalmighty, they hang onto every word, they give you a lot of respect.....

I write my own tunes. Everything I got is original. It's a funny thing, you can say a word—it wouldn't mean anything to you—I can take that one word and write a whole song. Rhyme it right down the line, just rhyme it from word to word...just one word you speak. The songs have to tell a story. Just like "Boom Boom"; I used to come into a bar and there was a barmaid used to come in nights—she was a very nice kid, a friend of mine—some nights, you know, I would come in late, she'd say "Uh oh! Boom boom" just like that, "the boss gonna get you". She kept saying that over and over, and I just put one and two together.

Maybe we been sitting here talking, me and you, you can seem worried. Now I may not say anything about it right then, but it's right here (tapping forehead), it don't leave here. I keep it in mind. We can be just having a conversation, hear something I like make a song out of it or a title, I just take it up and keep it here until you leave then I get up from bed—I don't know what time of night it is—and get my guitar.....

On my records, lots of times I just make up the words on the spot, right there, like I do in clubs. "Democrat man", I made that right up as I went along. You know, though I'm pretty good at those things, doing things like that, I don't know how I do it, but I do....

My favorite blues singer, you'll be surprised when I tell you, is Little Walter. I don't know what it is about his singing, I can't say it, but there's just something about it that I like. He got a lot of soul. Songs like "Mean old world" and "Sad Hours" and so forth. But now it don't seem he's as good as he used to be; it don't seem to be. But when he was doing that stuff, he was something else.

(Johnnie Moore, a cousin, writes many of Hooker's tunes nowadays)
I did some as Johnnie Williams, I did some as Texas Slim. At that time I was under contract to Modern Records, and I was hot as a firecracker, and they would give me big money to do them some material. Use a different name. Money's pretty exciting y'know, so I was Texas Slim for King, John Lee Booker for Chance and Chess and DeLuxe and Johnny Williams for Gotham and Staff. Staff was owned by Dessie Maloy in Detroit; I did about six sides for her; but she went out of business, and I saw her about a year and a half ago — she's a disc-jockey now. She's in Cincinatti.

The clubs in Detroit, there's a lot of them there, but I don't work in Detroit hardly ever. Only maybe when I'm home I go around some of my friends who are entertainers and dig them — for relaxation. But, no, I don't work there anymore, because the money is not big enough for me there anymore. They have a lot of entertainers there—local you know, they work for scale. There's a whole lot of young guys, like Little Junior, Eddie Burns (see "Blues Unlimited" 13) and Little Sonny (see B.U.14). They're all friends of mine. When I'm in town I always go around them and dig their sets.

The blues are bigger now than ever. It's ten times bigger. You know why it's bigger? Because all the college kids are digging it now. Ten years back the blues was just in a certain area, it was just the blues lovers only. But nowadays all the kids are digging the blues....the college kids, that's where I do my most work now, the college kids. Let's face facts. I've been overseas twice and over there there's a lot of people digging the blues. And here too. The college kids love the blues, they understand the blues now, but ten years back they didn't understand the blues. And there's thousands, millions of them digging the blues now. Ten years back, or fifteen, they didn't. All the white kids, all kinds of kids, they're digging blues right down to earth.

I don't know why it's happened. It's something I can't figure out myself. But as time march by they understand the meaning of the blues...words, what you saying. I'm spending a lot of time in Canada; they love me all over Canada. They love the blues all over there. Take years back, they didn't know what the blues was. But now they dig them like...I don't know what. Don't let nobody tell you the blues is going out. They 're bigger, ten times bigger. I'm trying to reach all kinds of publics, people that

love ballads, blues lovers and the young kids with the big beat. I'm doing it all.

It's like I was talking about to Jimmy Bracken and Calvin Carter....said "You're the kind of artist that reaches all fields", I said "What do you mean by that?" He said "...Reed reached only one field." I said "Reed my favorite." (talking about Jimmy Reed). He said "He can only reach one field - the blues field, but you reach all fields, the pop field and the folk field." I said "Thank you, gentlemen."

Calvin Carter is the A&R man. He comes up with some of the things I do, but he knows one thing; that I got it, and he knows it.

The average coloured kid, it feels like the blues is embarrasing to them. This is my story. I think that they dig it, but they feel like it's embarrasing, because their foreparents and great grandparents were brought up in slavery. They like it, but they feel that in the modern days they shouldn't listen to it. They feel it drags them back. But it don't do that. But that's the way they feel. They're thinking back on slavery; but that's past and gone; it ain't anymore.

But the average young white kid, now, he digs it the most, and a lot of them is playing it. For three years I had a jewboy, a guitar player, in my band. He could tear up some blues. He had a little accident--I feel bad about it--he got put in jail for alimony. But he was a bad guitar player, really bad I tell you.

(Negro youngsters again) I feel sorry for them. I just look at them and think to myself that they really shouldn't be like that. Like I say, they're thinking back--way way back, and those days are gone. They ain't anymore. They should just forget about those days and look ahead. They should think of one thing; they should be proud that we have these things to offer and it's so great today. But this is the coloured kids only, not the white kids. They really appreciate it so much. They're down to earth, and they're serious about not only appreciating the blues, but learning it too.

For most of the time during the last four years I only played for white audiences. And everywhere I play, it's jammed like that. They love me. They throw me big parties, I really appreciate it. Sometimes they're so overjoyed, I just can't believe it. They 're pulling no punches, they're really serious. The blues is different from other music because of the feeling. It's something that I am a saying--it's your problems, and yours and mine. It's something that comes in your life in this life that...once in a while you had a hard time. It's true of every race on this earth at some time they've had tribulation. Maybe it's love affairs, or money affairs, or food affairs, anything--any kind of hard time. And when you sing these songs it reaches you so deep down.

In my opinion the blues is a thing...you have the blues about something. Maybe you're broke; you're disgusted; you have bills; you're losing your home, your car, your girl-friend -- that's the blues. When you got money, you're happy, lot of clothes, it's no blues. Blues come out of sadness, trouble, misfortune... Yes, there's happy blues, too, but they're not "soul" blues. Soul blues is sorry.

"Crawling King Snake", now, that's a lover's number. You're telling that you rules your den, you know, you're a girl lover. You rule this girl, because she digs you and that's what "Crawling King Snake" means. She disg you so much and you're so powerful, you rules her.

Getting back to soul music and what it sprung from and what it means, when you lose something -- a home, money, your beautiful car -- well you ain't happy behind it and that's the blues. And really what the blues comes from...our folks was in slavery a long time ago (now I don't remember that!), but my great, great grandparents it's all they could do on the field or farm is moan. That's the only way they could express their mind and get a little happy; to sing sad songs. It ease your mind a little bit. That's the only way they had of expressing themselves. On the fields and farms they'd be working and humming songs."

(Notes in brackets - P. J. Welding. Pete's questions have been omitted. Otherwise this transcription is complete and unaltered in any way. First published complete here in "Blues Unlimited" though extracts may have appeared elsewhere. Copyright Pete Welding)

Late Notes Re. Discography:

JOHN LEE HOOKER: no details.

French Brunswick (see "Polydor" sessions, page 15)

Let's make it baby	Brunswick EP 10.650
Love me baby	—
I'm in love	—
Bye bye baby	—

(possibly from the Polydor recordings. See "Bulletin du Hot Club de France" No.139, centre pp.. Advertisement reads "Original recording and licensed by DECCA records, New York!?!)

PLEASE SEND THE TINIEST ADDITIONS TO US. EVERY LITTLE HELPS. Write Mike Leadbitter, at 43 St Leonards Rd., BEXHILL-on-SEA, Sussex, U.K..

A DISCOGRAPHY OF JOHN LEE HOOKER

by ANTHONY ROTANTE - PAUL SHEATSLEY - MIKE LEADBITTER

Notes:-

This discography is based on one assembled by Anthony Rotante & Paul Sheatsley, which appeared in "Record Research" Issue 31 for November 1960*. This one keeps to the same layout in part. Recordings are listed under the labels on which they appeared: Modern and VeeJay are first as Hooker was contracted to them. All other recordings made whilst Hooker was under contract to these labels then follow in order of appearance**. Details of personnels used on the Modern items were obtained from Hooker by Rotante & Sheatsley. VeeJay personnels were obtained from the VJ files by Marcel Chauvard & Kurt Mohr. Other miscellaneous details were checked with Hooker by Mike Leadbitter and Simon Napier during his visit to London this year.

Mike would like to offer grateful thanks to the following collectors who were kind enough to supply details from their files and from records in their collections:-

Wolfgang Behr; John Broven; Ted Griffiths; Antony Russell; Mike Rowe; R.A.Noblett; R. T.Dutton; Karl Emil Knudsen; John Holt; Tony Martin; Francis Smith; Jack Parsons; Ray Wortley; Martin Newman; Mick Vernon; Kurt Mohr.

Manuscripts kindly and most thoroughly checked by Kurt Mohr, Marcel Chauvard, Jacques Demetre and Derek Coller.

Label Abbreviations: Given under each appropriate section.
Composer Credits: Where known, are inserted after titles, in abbreviated form:- JLH = John Lee Hooker; H = Hooker. Others in full except pseudonyms with same credit; i.e. on Texas Slim sides composer may be given as TS. (nc) = no credit. All others unknown.

* This issue is still available, price 30 cents, from RECORD RESEARCH at 65 Grand Ave, Brooklyn, New York, U.S.A. (in England from Derek Coller, 25 Broadfield, HARLOW, Essex, price 2/6d)

** This does not infer that all the others are pirate recordings; e.g. the Riverside sessions were done under lease from VeeJay Records.

Additions: to Mike at 43, St Leonards Rd., BEXHILL-on-SEA, Sussex. These will be published in future "Blues Unlimited" Supplements.

Sessions for MODERN / SENSATION / REGAL (1948 - c.1955)

Notes: Hooker's first side "Boogie Chillen" was cut in the back room of a radio store in Detroit owned by a man named E. Barbee, who was also responsible for the Big Maceo sides which appeared on Fortune. Lee Sensation then bought the master and resold it to Modern, who put Hooker under contract. Sensation also issued Hooker items on his own label and sold others to Regal. On Crown CLP 5232, "Boogie Woogie all night long" is by Eddie Kirkland, not Hooker.

Labels: 20-600 items and later with the 20-prefix dropped are Modern issues. CLP items are Crown 12" LPs. All others in full.

JOHN LEE HOOKER & HIS GUITAR: (vcl.el-g) — United Studios, Detroit, November 1948

B 7003	Sallie May (JLH)	20-627A, CLP 5157, CLP 5353
B 7004		
B 7005		
B 7006	Boogie Chillen (JLH)	20-627B, CLP 5157, CLP 5238, Kent 332
		1949
B 7007	Drifting from door to door (JLH)	20-714B, CLP 5232
B 7008B	Hobo Blues (JLH)	20-663A, CLP 5157
B 7009		
B 7010		
B 7011	Howlin' wolf (JLH)	20-730B, CLP 5353
B 7012	Crawlin' King Snake (JLH)	20-714A, CLP 5157

SAME: but add Eddie Burns (hca) on *. (JS=Jazz Selection - issued in France)

B 7033	Whistlin' & Moanin' (JLH)	20-688A,JS 762,Vogue 2102, CLP 5157, POP SPO 17002
B 7034		
B 7035		
B 7036A	Rhythm No. 2 (JLH)	20-663B
B 7036B	Hoogie Boogie (JLH)	20-663B,JS 762,Vogue 2102,CLP 5157
B 7037		

B 7038
B 7039 Miss Eloise (JLH) * Sensation 34, Regal 3295
Note: Regal matrix was R1354
B 7040 Burnin' Hell (JLH) * Sensation 21

SAME:

B 7053 Weepin willow boogie (JLH) 20-688B, CLP 5157
B 7054 Miss Sadie Mae (JLH) Sensation 21

JOHN LEE HOOKER: (vcl.el-g)

7550 Ground Hog blues (nc) 852
7551 Louise (nc) ---
(Note: Matrixes 7550/1 have been reported with a U- prefix. This may place them with the Chess sides - same titles are on Chess with differing matrixes)

JOHN LEE HOOKER & HIS GUITAR : (vcl.el-g) with unknown (pno) on -1 ca.1949-55

B 8010 No friend around (JLH) 20-746A //5232, 5353
B 8011 Wednesday evening (JLH) (She left me on bended knee on CLP) 20-746B,CLP
B 8012 Canal Street Blues (JLH) Sensation 26
B 8013 Playin' the races (JLH) 20-730A
B 8014 Huckle up baby (JLH) Sensation 26
B 8015
B 8016
B 8017 Let your daddy ride (JLH) -1 Sensation 30, 20-790A, CLP 5232
B 8018 Goin' on Highway No. 51 (JLH) Sensation 30
SAME:
B 8035 My baby's got something Sensation 33
B 8036 Decoration day blues ---
B 8037 Boogie Chillen No. 2 Sensation 34, Regal 3295 (Mat:R1355)
B 8038
B 8039
B 8040 Rock 'n roll 20-767
B 8041
B 8042 One more time (JLH) 20-790B
B 8043
B 8044
B 8045
B 8046
B 8047 Give me your phone number 20-767
B 8048 Notoriety woman (JLH) Regal 3304
B 8049 Never satisfied (JLH) -

JOHN LEE HOOKER (vcl.el-g)

B 9001 John L's House Rent Boogie 814, CLP 5157
B 9002 Queen Bee ---, ---

N.B. : Following sessions may not have been recorded in United Studios.

MM 1560 Women in my life 829
MM 1561 Tease me baby (Tease your daddy) ---, CLP 5353

SAME: but add Eddie Kirkland (2nd guitar)
MM 1635 How can you do it (JLH-Taub) 835, CLP 5353
MM 1636 I'm in the mood (H-Taub) ---, CLP 5157, CLP 5238, Kent 332

JOHN L. HOOKER : (vcl.el-g)
MM 1637 Anybody seen my baby (JLH) 847, CLP 5157
MM 1638 Turn over a new leaf (1952 Blues) (JLH)---, CLP 5232

JOHN LEE HOOKER: (vcl.el-g) Buddy Johnson (organ & chimes) unknown (vibes on-1) Jimmy Turner (drums)
MM 1797 Cold chills all over me (JLH) -1 862, CLP 5157
MM 1798 Rock me mama (JLH) ---
(Note: MM 1798 is probably "Good Rockin' Mama" on Crown CLP 5232)

JOHN LEE HOOKER & LITTLE EDDIE KIRKLAND: JLH (vcl.el-g) LEK (vcl & organ-1, 2nd gtr -2)
MM 1857 It hurts me so (H-Taub) -1 876, CLP 5353
MM 1858 I got eyes for you (H-Taub) -2 ---, ---

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JOHN LEE HOOKER : (vcl.el-g) Johnny Hooks (ts) Boogie Woogie Red (Vernon Harrison-pno) Jimmy Turner (d) on mxs. 1926/7/8.-(vcl.el-g) with Little Eddie Kirkland on * (2nd.gtr)

MM 1926	New boogie chillen		893
MM 1927	I tried		——
MM 1928	It's been a long time baby (JLH)		897
MM 1929	Rock house boogie (JLH) *		——, CLP 5295

SAME: but Hooker (vcl.el-g) only on -1, Hooker & Kirkland only on -2.

MM 1951	Ride till I die (JLH)	-2	901
MM 1952	It's stormin' & rainin' (JLH)	-1	——

JOHN LEE HOOKER: (vcl.el-g) Boogie Woogie Red (p) Eddie Kirkland (2nd.g) Tom Whitehead (dm)

MM 1970	Love money can't buy (JLH)	903
MM 1971	Please take me back (JLH)	——

JOHN LEE HOOKER : (vcl.el-gtr)

MM 2016	Too much boogie	916, London (English) HL 8037
MM 2017	Need somebody (JLH)	——, - - -
MM 2049	Down child (JLH)	923, CLP 5295
MM 2050	Gotta boogie (JLH) (on CLP "Gonna boogie")	923, CLP 5295
MM 2088	I wonder little darling (Gant)	931
MM 2089	Jump me (one more time) (Josea)	——

JOHN LEE HOOKER : (vcl.el-g) with on -1 Otis Finch (ts) Joe Hunter (p) Tom Whitehead (d) with on -2 Eddie Kirkland (vcl.2nd-gtr)

MM 2098	I tried hard (JLH)	-1	935
MM 2099	Let's talk it over (JLH)	-2	935, CLP 5295, CLP 5353

SAME as -2 above, but no vocal from Kirkland:

MM 2127	Cool little car (JLH)	942
MM 2128	Bad boy (JLH)	——, CLP 5295

JOHN LEE HOOKER : (vcl.el-g) Otis Finch, Johnny Hooks (saxes) Bob Thurman (p) Tom Whitehead (d) on 2149. On 2148 Hooker solos*.

MM 2148	Half a stranger (H-Ling) *	948, CLP 5295
MM 2149	Shake holler & run (H-Ling)	——, ——

SAME: as for MM 2149, but Hooks out.

MM 2186	Taxi driver (Taub)	958
MM 2187	You receive me (Taub)	——
MM 2216	Hug and squeeze (H-Ling)	966, CLP 5232
MM 2217	The syndicator (H-Ling)	——, ——
	I love you baby (nc)	——

JOHN LEE HOOKER : (vcl.el-g) Eddie Kirkland (vcl.2nd-g) on all but *, which is as for MM 2186/7.

MM 2277	Looking for a woman (Ling)	978, CLP 5295
MM 2278	I'm ready (Ling)	——
*MM 3013	Key to the highway (JLH)	886, CLP 5353
**MM 3014	Bluebird Blues (JLH)	——

(Note: these matrixes also belong to titles by Etta James (Modern 988*) and Jimmy Nelson (RPM 463**) respectively.)

from unknown sessions or perhaps retitled:

JOHN LEE HOOKER : (vcl.el-g) with Eddie Kirkland (2nd.gtr) on -1

Don't you remember me? (nc)	CLP 5232
Baby you ain't no good (nc)	CLP 5295
Baby I'm gonna miss you (nc)	CLP 5295
I need love so bad	CLP 5353

++

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SESSIONS FOR VEE-JAY RECORDS (1955 on)

N.B. All VeeJay sessions recorded in Chicago, unless otherwise stated.

Labels: 100 series = VeeJay singles; 1000 series = VJ LPs; SS SE = Stateside (English) Extended Play ; SS SL = Stateside LP; Rank = Top Rank (France).

JOHN LEE HOOKER: (vcl.el-g) Jimmy Reed (hca) Eddie Taylor (bs-g) George Washington (bass) Tom Whitehead (d) October 19, 1955

55-336	Unfriendly woman	265
55-337	Wheel and deal	Rank RES-136
55-338	Mambo chillen	164
55-339	Time is marching (JLH)	---,1007,Rank RLP 103, SS SE 1023

SAME: but omit Reed. March 27, 1956

56-443	I'm so worried baby (JLH)	233
56-444	Baby Lee (JLH)	205,1007,Rank RLP 103, SS SE 1023
56-445	Dimples (JLH-Bracken)	---,----, - - , SS Columbia (Br) 33X1417, 1020
56-446	Every night (JLH)	188,1007,Rank RLP 103,
56-447	The road is so rough (JLH)	233, Rank RES-136
56-448	Trouble blues (JLH)	188

JOHN LEE HOOKER: (vcl.el-g) Otis Finch (ts) Eddie Taylor (bs-g) George Washington (bass) Tom Whitehead (d) June 7, 1956

56-479	Don't get tired	unissued
56-480	Stop talking	--
56-481	Time and a half	--
56-482	Lonely blues	--

JOHN LEE HOOKER: (vcl.el-g) Eddie Taylor (bs-g) Quinn Wilson (bs) Tom Whitehead (d) March 1, 1957

57-633	Everybody rockin'	Rank RES-136
57-634	I'm so excited (JLH)	245,1007,Rank RLP 103, SS SE 1023
57-635	I see you when you're weak (JLH)	---
57-636	Mean old shake (retitled "Crawlin' King Spider" on RES)	RES-136

JOHN LEE HOOKER: (vcl.el-g) Frankie Bradford (p) Eddie Taylor (bs-g) Everett McCrary (bs) Richard Johnson (d) July 23, 1957

57-717	Little wheel	255,1007,Rank RLP 103, SS SE 1019
57-718	Little fine woman	unissued
57-719	Rosie Mae	255
57-720	You can lead me baby	265
57-721	untitled instru mental	unissued

JOHN LEE HOOKER: (vcl.el-g) Joe Hunter (p) Everett McCrary (bs-g) Richard Johnson (d) June 10, 1958

58-927	I love you honey (Freddie Williams)	293,1007,Rank RLP 103,SS SL10046
58-928	You've taken my woman (JLH)	---
58-929	Mama you got a daughter	unissued

JOHN LEE HOOKER : (vcl.el-g) Eddie Taylor (bs-g) on -1; Earl Phillips (d) on -2 Hooker solo otherwise. January 22, 1959

59-1067	Maudie (JLH) -1 -2	308,1007,Rank RLP 103,SS SE 1023
59-1068	Tennessee blues -1 -2	319
59-1069	I'm in the mood (JLH) -1	308,1007,Rank RLP 103,SS SL10046
59-1070	Boogie Chillen (JLH)	319,1007,Rank RLP 103,SS SE 1019
59-1071	Hobo blues (JLH)	331,1007,Rank RLP 103
59-1072	Crawlin' King Snake (JLH)	331,1007,Rank RLP 103,SS SL10046

JOHN LEE HOOKER: (vcl.el-g) Lefty Bates (g) Sylvester Hickman (bs) Jimmy Turner (d) March 1, 1960

60-1373	I wanna walk	1023
60-1374	Canal street blues	1023, Fontana 688.510
60-1375	I'll know tonight	1023
60-1376	I can't believe	1023
60-1377	Going to California	1023
60-1378	Whiskey and wimmen	1023, Fontana 688.510, SS SE 1019

(session continues overleaf)

Booklet B.3. in the "Collectors Classics" Series featured "Chuck Berry & Bo Diddley"! Did you get it? Price 1/6d from "Blues Unlimited, 38a Sackville Rd., Bexhill-on-Sea.

60-1379	Run on	1023
60-1380	Solid sender	1023, Fontana 688.510, 349
60-1381	Sunny land	1023
60-1382	Dusty Road	1023, Fontana 688.510, 366, SS SE1008
60-1383	I'm a stranger	1023, Fontana 688.510
60-1384	No shoes	1023, 349

JOHN LEE HOOKER: (vcl.el-g) Bill Lee (bs): Newport Festival, R.I., June 25, 1960

60-1622	Hobo blues (The hobo) (H)	1033, SS SL10014, Fontana 688.510
60-1623	Maudie	unissued
60-1624	Tupelo (H)	366, 1033, SS SL10014, Fontana 688.510

JOHN LEE HOOKER: (vcl.el-gtr) solos -1; with Jimmy Reed (gtr; hca only on*) Lefty Bates (g) Quinn Wilson (b) Earl Phillips (d) on -2. January 4, 1961

61-1717	I'm going upstairs (JH) -2	379, 1033, SS SL10014
61-1720	I'm mad again (H) -2	379, 1033, SS SL10014
	Want ad. blues (H) -2	397, 1033, SS SL10014
	Take me as I am (H) -1	397, 1033, SS SL10014
	Five long years (E.Boyd)-1	1033, SS SL10014
	I like to see you walk (H) -1	1033, SS SL10014
	Hard hearted woman (H) -2 *	1033, SS SL10014
	Wednesday evening blues (H) -1	1033, SS SL10014
	My first wife left me (H) -1	1033, SS SL10014
	You're looking good tonight (H) -1	1033, SS SL10014

JOHN LEE HOOKER: (vcl.el-g) with unknown saxes, p, g, b, d. 1961

61-2204	Boom boom	438, 1043, SS 203, Fontana 270-111, Imperial A1 1003
61-2207	She's mine	453, 1043, SS SE1008
	Process	1043, Fontana 688.510
	Lost a good girl	1043
61-2209	A new leaf	453, 1043, Fontana 688.510
	Blues before sunrise	1043, Fontana 688.510
	Let's make it	1043, Fontana 688.510
	I got a letter	1043, Fontana 688.510
	Thelma	1043, Fontana 688.510
61-2211	Drug Store woman	1043, Fontana 688.510, 270.111, SS SE1019,
	Keepyour hands to yourself	1043 // Imperial A1 1003
	What do you say?	1043

JOHN LEE HOOKER : (vcl.el-g) with vcl.gp on -1; saxes on -2; tp on -3; organ on -4; gtr, bs and dm on all. 1962

62-2654	Send me your pillow -2	575, 1058, SS SL10053
62-2799	San Francisco (Frisco blues on singles)	493, 1058, SS 203, SL10053
62-2801	Take a look at yourself (JLH) -1	493, 1058, SS SL10053
	She shot me down (JLH) -1-2-4	1058, SS SL10053
	I love her (JLH) -1-3	1058, SS SL10053
	Old time shimmy (JLH) -2	1058, SS SL10053
	You know I love you (JLH) -2	1058, SS SL10053
	Big Soul (JLH) -1-3-4	1058, SS SL10053
	Good rocking mama (JLH) -2	1058, SS SL10053
	Onions (JLH) -2	1058, SS SL10053
	No one told me (JLH) -2-4	1058, SS SL10053

JOHN LEE HOOKER : (vcl.el-g) with backing similar to last. 1963

63-3310	I'm leaving	538, 1066, SS 297 SL10074
63-3311	Birmingham blues	538, 1066, SL10074
63-3312	Don't look back	575, 1066, SL10074
	Love is a burning thing	1066, SL10074
	I want to shout	1066, SL10074
	I want to hug you	1066, SL10074
	Poor me	1066, SL10074
	I want to ramble	1066, SL10074
	Half a stranger	1066, SL10074
	My grinding mill	1066, SL10074
	Bottle up and go	1066, SL10074
	One way ticket	1066, SL10074

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JOHN LEE HOOKER : (vcl.el-g) with unknown accompaniment:

I can't quit you now blues	1078
Stop baby don't hold me that way	1078
Tupelo	1078
Bus station blues	1078
Freight train be my friend	1078
Boom boom boom	1078
Talk that talk baby	1078
Sometimes baby you make me feel so bad	1078
Feel so bad	1078
You got to walk yourself	1078
Let's make it	1078
Mighty fine	1078

SESSIONS FOR KING RECORDS (1948-9)

NOTES: Hooker said that these were cut in the back room studio of Joe Von Battle's record shop. The noises heard in the background on most tracks were caused by customers coming in and out! Important: see notes at the end of each session.
Labels: 4000-series = King, LP700-series = King. AL = Audio Lab LP. Fed = Federal.

TEXAS SLIM: (John Lee Hooker) - vocal and el-gtr. Detroit 1948-1949

K-5590	Stomp Boogie (TS) (no vocal)	4283B, 4504, LP859, Bethleham BCP
K-5591		6071, Vogue (French) 123
K-5592	Black man blues (TS)	4283A

Note: "Stomp boogie" is mislabelled on LP859 (by various artists) as by Memphis Slim as "Flub". Credit on Bethlehem LP is Texas Slim, on 4504 as John Lee Cooker, and on Vogue 123 (composer: Hooker)

TEXAS SLIM: (vcl.el-g)

K-5769	Nightmare blues (TS)	4323A, AL1520, LP727
K-5770-2	Late last night (TS) (drums dubbed in on LP727)	4366A, LP727, LP859, AL1520, Bethlehem BCP 6071, Fed 12377
K-5771	Wandering blues	4334, LP727
K-5772	Don't go baby	4334, LP727, AL1520
K-5773	Devil's Jump	4315, LP727, AL1520
K-5774	I'm gonna kill that woman (TS)	4323AA, LP727 /Vogue 123
K-5775-1	Moanin' blues	4377, 4504, LP727, LP725, AL1520,
K-4776	The numbers	4315, LP727

Note: On LP859 & Bethlehem 6071, "Late last night" is issued as by John Lee Hooker, both being collections by various artists. Another collection LP, 725, has "Moanin' blues" as by John Lee Hooker. Audio-Lab. 1520 has six tracks all as John Lee Hooker (reverse 6 sides by Sticks McGhee), and LP727 has sixteen tracks, 12 listed here, as by John Lee Hooker, and four credited to Hooker which in fact are by Earl Hooker - "Poor Joe"/"Stomp Boogie"/"Who's been jivin' you"/ and"Race track", should be titled "Shake 'em up"/"Happy blues"/"Blue Guitar blues"/"Race track". King 4504 as by John Lee Cooker, also Vogue 123. Federal by John Lee Hooker.

TEXAS SLIM : (vcl.el-g) (see notes above)

K-5790	Heart trouble blues (TS)	4329AA, LP727
K-5791	Slim's Stomp (TS)	4329A, LP727
K-5890-1	Thinking blues	4377, LP727, AL1520
K-5891-1	Don't you remember me (TS)	4366A, LP727, Fed 12377

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SAVOY SESSIONS (1948-50)

All recorded by Joe Von Battle. The Acorn we have heard but some doubt has been expressed about the other releases being Hooker.

THE BOOGIE MAN (JLH): (vcl.el-g) acc. unknown pno, dms on -2 only.

JB 1403	Morning blues (J.Battles)		Acorn A-308B
JB 1404	Do the boogie (J.Battles)	-2	Acorn A-308A

DELTA JOHN on Regent; BIRMINGHAM SAM & HIS MAGIC GUITAR on Savoy. (vcl.el-g)

D-1102	Helpless blues (A.M.Brunner)	Regent 1001
D-1103		
D-1104	Goin' mad blues (A.M.Brunner)	Regent 1001
D-1105		
D-1106	Low down midnight boogie	Savoy 5558
D-1107	Landing blues	Savoy 5558

ALABAMA SLIM : (vcl.el-g)

S 35121	Boar hog blues	Savoy 5553
S 35122	Eloise	Savoy 5553

from an unknown session: other tracks on LP by various artists.

JOHN LEE HOOKER: (vcl.el-g)

	When my wife quit me	Savoy MG 16000

STAFF / GOTHAM / SWING TIME / PRIZE SESSIONS

Johnny Williams: (vcl.el-g) — Detroit c.1948-9

	Miss Rosie Mae	Staff 704, Prize 704
	Highway blues	- -

Johnny Williams & his Guitar: (vcl.el-g)

JW 710A	Wandering blues (JW)	Staff 710, Gotham 506
JW 710B	House rent boogie	- --

Johnny Williams: (vcl.el-g) acc unknown pno,dms on -1 only

	I got lucky		Staff 717, SwingTime 255
	Let's renew our love		- , ---
718A	Bumble Bee blues (266A*)	-1	Staff 718, SwingTime 266
718B	Prison bound (266A)	-1	- , ---
BL-1	Questionnaire blues (W)		Gotham 509
BL-2	Real gone guy (W)		--
BL-3	Little boy blue (W)		Gotham 513
BL-4	My daddy was a jockey (W)		--

JOHN LEE: (vcl.el-g)

BL-6-1	Mean old train	Gotham 515
BL-7-1	Catfish	--

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C H E S S S E S S I O N S

Notes: All the following were recorded in Detroit c.1950-51. Hooker said that one or the other of the two Chess Brothers would come to Detroit and record him in a hired studio. Several gimmicks were added in later such as the speeded-up guitar on "Walkin' the boogie".
Labels: 1400-series = Chess singles. LP1454 = Chess LPs. NPL = Pye (English) LP.

JOHN LEE HOOKER: (vcl.el-g) or JOHN LEE BOOKER on issues marked thus *
unknown 2nd-gtr on -1 — Detroit, c.1950-51

U 60	Mad man blues (Terry-Chess)	Gone 60,*1462,*LP1454
U 61	Boogie now (JLB)	Gone 61,*1462,*
U7326	Louise	Chess 1482*, LP1438, NPL28042
U7327	High priced woman (JLH) -1	1505, LP1438, NPL28042
U7328	Union station blues (JLH) -1	1505, LP1438, NPL28042
U7329		
U7330	Ground Hog Blues	1482*, LP1438, NPL28042
U7331	Leave my wife alone (James Collier)	1467, LP1438, NPL28042, Pye GGL0280
U7332		
U7333	Ramblin' by myself (Ruth Thomas)	1467, LP1438, NPL28042

SAME: add 2nd gtr & drums on -1 only

U7432	Walkin' the boogie -1 (JLH)	1513,LP1438,ArgoLP4026,NPL28030,28042
U7433	Sugar mama (JLH)	1513,LP1438,ArgoLP4027,NPL28035,28042

ADD unknown piano, gtr, drums.

U7597	It's my own fault (JLH)	1562,LP1438,ArgoLP4034,NPL28042
U7598	Women and money (JLH)	1562,LP1438, NPL28042

From unknown sessions:

JOHN LEE HOOKER : (vcl.el-g)

Love blues	LP1438, NPL28042
Down at the landing	LP1438, NPL28042
The Journey	LP1454
I don't want your money	--
Hey baby	--
Bluebird	--
Worried life blues	--
Apologize	--
Lonely boy boogie	--
Please don't go	--
Dreamin' blues	--
Hey boogie	--
Me and my phone	--

CHANCE SESSIONS

JOHN LEE BOOKER: (vcl.el-g) — Chicago? 1950-51

U 1943	Miss Lorraine	Chance 1108
U 1949	Talkin' boogie	--
U 1986	Graveyard blues	Chance 1110
U 1987	I love to boogie	--
U 2060	609 Boogie	Chance 1122
U 2061	Road trouble	--

FEDERAL SESSIONS

JOHN LEE: (vcl.el-g) — Detroit c.1951

F 170	Baby's blues	Federal 12089
F 171		
F 172	Down at the depot	Federal 12054
F 173	Alabama boogie	---
F 174	Blind blues	Federal 12089

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DE LUXE - ROCKIN' - CHART - ATCO SESSIONS

Johnny Lee : (vcl.el-g) acc. unknown piano. Detroit c.1951

GV2-113	I came to see you baby (JL)	De Luxe 6009
GV2-114	I'm a boogie man (JL)	--

JOHN LEE BOOKER (on De Luxe/Rockin') or JOHN LEE HOOKER (on Chart/Atco)
vc.el-g with 2nd-gtr on -1; bass on -2. Detroit 1953

GR15118-1	My baby don't love me (JLB)		De Luxe 6046,AtcoLP151,Lon(E)HAK8097
GR15119-1	Blue Monday (I aint got nobody) (Rocky Groce)		De Luxe 6004,Chart 614
GR15120	Misbelieving baby (Eddie Castleberry)		Chart 614
GR15121			
GR15122-1	Wobblin' baby (JLH)	-1	Chart 609,AtcoLP151,London HAK8097
GR15123	Pourin' down rain (JLH)	-1	De Luxe 6032, Rockin 525
GR15124-1	Goin' south (Ed Cook)		Chart 609
GR15125-1	Real real gone (JLB)		De Luxe 6046, AtcoLP151, HAK8097
GR15126-1	Lovin' guitar man (Booker-Braddock)		De Luxe 6004, AtcoLP151, HAK8097
GR15127	Stuttering blues (JLB)		De Luxe 6032, Rockin 525, AtcoLP151, HAK8097

Note: Although they have different matrix nos. GR15122-1 and GR15123 are the same item.

* Blue Monday (I aint got nobody)(JLH)(no vcl)	Atco LP151, HAK8097
* Misbelieving baby (JLH) (no vocal -1)	At coLP151, HAK8097

Note: * items reported different to those issued on the Chart single.

JOHN LEE HOOKER: (vcl.el-g) with 2nd gtr-1; bass-2. Florida July 7 '61

Talkin about your baby (JLH)	-2	AtcoLP151,HAK8097,Atlantic(Fr)232032
Don't turn me from your door (JLH)	-1	- , - , -
You lost a good man (JLH)	-1	- , -
Drifting blues (J.Moon,C.Brown,E.Williams)	-	, - ,Atlantic(Fr)232032
Love my baby (JLH)	-	, - , -

NOTE: Atco LP151 also on French Atlantic 432065. Atl.232032 is an EP.

SPECIALTY SESSION

JOHN LEE HOOKER : (vcl.el-g) Otis Finch (ts) Boogie Woogie Red (p) Tom Whitehead (d) Detroit c.1954

SP 528	Everybody's blues (JLH)	Specialty 528
XSP 528	I'm mad (JLH)	

Note: above probably fits in with session on Modern 948.

JVB SESSION

Note: recorded by Joe Von Battle.

John Lee Hooker: (vcl.el-g) Jimmy Miller (tpt) Johnny Hooks (ts) Joe Woods (p) Tom Whitehead (d) Detroit c.1954

50-48	Boogie rambler	JVB 30B
50-49	No more doggin'	JVB 30A

FORTUNE/HI-Q SESSIONS

Notes: Hooker said that these sides were cut in the Fortune Studios in Detroit, in several sessions from around 1954 to 1958 and maybe later. Personnels identified by Hooker upon hearing the redords.

JOHN LEE HOOKER: (vcl.el-g) Jimmy Miller (tpt) Johnny Hooks (ts) Ted Therman (p) Tom Whitehead (d)

H 50	Big fine woman (JLH)	Hi-Q 5018, Fortune LP 3002
H 51	Blues for Christmas (JLH)	-
F 191	Cry baby (Devora Brown)	Fortune 853
F 192	Love you baby (JLH)	- (12461 in wax)

SAME: but omit Miller

F 159	(Miss Sadie Mae) Curl my baby's hair (JLH)	Fortune 846, LP 3002
F 160	609 Boogie (Lewis Starr)	-

SIR JOHN LEE HOOKER: (vcl.el-g) Roy Hooker (lead-gtr) Boogie Woogie Red (p) Tom Whitehead (d)

F 205	Crazy about that walk (JLH)	Fortune 855
F 206	We're all God's children (Devora Brown-JLH)	-

JOHN LEE HOOKER : (vcl.el-g) acc. unknown hca-1, prob. Ted Thurman (p)

It's my own fault	-1	Fortune LP 3002
Juke bug	-1	-
Blues for Big Town		-

Note: Reverse of Fortune LP 3002 is by Big Maceo.

LAUREN-GALAXY SESSION

Notes: Hooker stated that these were recorded in Los Angeles, whilst on tour around 1958 or 1959. Upon hearing Galaxy 716 he immediately noted that a band had been added to the original recording.

JOHN LEE HOOKER: (vcl.el-g) acc. by dubbed saxes;bass;dms on -* only. c.1958-59

B-6101	Ballad to Abe Lincoln	Lauren 361, Galaxy LP 201
B-6102	Mojo hand	Lauren 361
B-6102-3	Lost my job (on Gal 716 "I lost my job")	Lauren 362, Galaxy LP 201, 716*
B-6102-6	Deep down in my heart	Lauren 362, Galaxy LP 201
	Shake it up and go	Galaxy LP 201, 716*
	Might as well say we're through	Galaxy LP 201
	Risin' Sun (Louisiana Voo Doo)	Galaxy LP 201
	Left my wife and baby	Galaxy LP 201
	Travelin' day and night	Galaxy LP 201
	Fire at Natchez	Galaxy LP 201
	Sweetest girl I know	Galaxy LP 201
	Mad with you baby	Galaxy LP 201
	My mother in law moved in	Galaxy LP 201

Note: matrixes B-6102-3/6 on Galaxy 716 as F 2212/2211 resp.. Composer credits on all tracks on LP 201 to Hooker - Besman. Produced by Bernie Besman

RIVERSIDE-BATTLE SESSIONS

JOHN LEE HOOKER (vcl.accoustic gtr) Detroit April 1959

Black Snake	Riverside RLP 12-838, Battle LP 6114
How long	as above Fontana 688.700ZL
Wobblin' baby	-
She's long she's tall	-
Pea vine special	-
Tupelo blues	-
I'm prison bound	-
I rowed a little boat	-
Water boy	-
Church bell tone	-
Bundle up and go	-
Good morning little schoolgirl	-
Behind the plow	-

JOHN LEE HOOKER: (vcl.acc-gtr) with Sam Jones (bs) Louis Hayes (dm) on all but *

I need some money	Riverside 45-438,RLP 12-321,Battle 45901,LP6113,Riverside REP 3202,Phillips TWEN LP B 681555
Come on and see about me*	RLP 12-321, REP 3202, Battle LP 6113
I'm wanderin'	RLP 12-321, REP 3204, Battle LP 6113
Democrat man*	RLP 12-321, REP 3204, Battle LP 6113
I want to talk about you	RLP 12-321, REP 3204, Battle LP 6113
Gonna use my rod	RLP 12-321, Battle LP 6113
Wednesday evenin' blues	RLP 12-321, REP 3202, Battle LP 6113
No more doggin'	Riverside 45-438,RLP 12-321,EP3202,Battle 45901,LP 6113
One of these days	RLP 12-321, Battle LP 6113
I believe I'll go back home	RLP 12-321, Battle LP 6113
You're leavin' me baby	RLP 12-321, Battle LP 6113
That's my story*	RLP 12-321, Battle LP 6113

POLYDOR SESSION

Note: These were recorded during the tour of the 1962 "American Folk Blues Festival".

JOHN LEE HOOKER: (vcl.el-g) T-Bone Walker (p) Willie Dixon (bs) Jump Jackson (d)
Hamburg, W.Germany, October 18, 1962

Let's make it	Polydor 46.397,23.7597,Decca DL4392,Brunswick G9012
Shake it baby	issues as above. This item also on French Brunswick 10.644
The right time	issues as above.
I need your love so bad	unissued

GUEST-STAR SESSION

JOHN LEE HOOKER: (vcl.el-g) - no details; other tracks on LP by Lightnin' Hopkins and Joe Carrol.

Teachin' the blues	Guest Star LP 1902
Stand by me blues	-
Baby please don't go	-
Two white horses	-
Talkin' about my baby	-

PRESTIGE SESSION (?)

Neil Slaven found these items included in "what appeared to be a list of Prestige tunes. Three parts of them are modern jazz and in fact do tie up with Prestige LP's. Imagine my surprise when I came across some Hooker titles, which are as follows:"

JOHN LEE HOOKER: no details.

Come and ride with me	Prestige unissued
Dirty ground hog	-
I like to see you walk	-
My heart's in misery	-
Moanin' blues	-
She loves my best friend	-
Sally Mae	-
Take me as I am	-
When my first wife left me	-
Wednesday evening blues	-
You're gonna miss me when I'm gone	-
You're looking good again tonight	-

END.

Obviously this is not the 'end' of the Hooker discography. Even as this typing is going on record someone somewhere is doubtless compiling a Hooker release. Please help us keep it up to date: if you have details of any new releases, and if you've the tiniest thing to add to this discography, please send it to Mike Leadbitter at 43 St Leonards Rd., Bexhill-on-Sea, Sussex, England.

JOHN LEE HOOKER - AVAILABILTY:

There can be very few blues collectors who have nothing by John Lee Hooker. With Stateside in England pushing out the VeeJay material at a now ever-increasing rate, and with Pye recently issuing his "House of the Blues" LP from Chess, European collectors have a unique chance to build up a representative collection of Hooker's work. The Riverside sessions are available in Europe too and the output looks likely to get even bigger. Funny that the only period not represented here was among the finest musically and most interesting historically - the Modern records. However, the reissue label Crown has issued four albums from this material on their $1.50 LP series and if the recording quality is below average, at least the music is superb. These, the Fortune, Galaxy and King LP's, all worth obtaining if you like Hooker; can be imported quite easily and many are probably in stock at such stores as Dobell's, Peter Russell's Bert Bradfield's "Treasury of Jazz" etc.. The small label single issues are all hard to obtain, but do sometimes turn up, and are well worth the trouble of hunting. Those on Fortune and the Fortune LP can be obtained from Mike Rowe at 52A Church Crescent, Muswell Hill, N.10..

There are 18 albums listed in this discography entirely devoted to Hooker, not to mention those where he is represented on six tracks or one or two tracks. So the choice is wider than with most artists. We just hope this book helps you a little in some way or another, to a greater love for one of the greatest and most prolific postwar blues singers.....

COLLECTORS CLASSICS NUMBER TWO: JOHN LEE HOOKER PRICE 2/-

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